

3016

Jonh. Verhulst. REQUIEM.

'S GRAVENHAGE,
G. H. VAN ECK JR.

MUSICA

SACRA

Kerk Muziek

voor 1, 2, 3, en 4 Mannenstemmen,

met begeleiding van ORGEL of HARMONIUM.

Bertelsman, J. G.,	<i>Requiem, Missa, Driestemmig, Partituur.</i>	f 4 50
" "	<i>Stemmen.</i>	" 2 30
Bree, H. J. J. van,	<i>Ecce Panis voor Tenor.</i>	" 0 60
" " " "	<i>Missa Driestemmig Partituur.</i>	" 5 -
" " " "	<i>Stemmen.</i>	" 2 10
Bree, J. B. van,	<i>Missa N^o 2, Driestemmig, Partituur.</i>	" 5 -
" " " "	<i>Stemmen.</i>	" 2 70
" " " "	<i>Missa N^o 4 Driestemmig Partituur.</i>	" 5 -
" " " "	<i>Stemmen.</i>	" 2 40
" " " "	<i>Requiem, Missa, Driestemmig, Partituur.</i>	" 5 -
" " " "	<i>Stemmen.</i>	" 2 70
" " " "	<i>Feestzang voor drie Mannenstemmen, Partituur en Stemmen.</i>	" 1 40
Hoefsmit,	<i>Os salutaris voor Tenor.</i>	" 0 50
Hutschenruyter, W.,	<i>Missa Driestemmig Partituur.</i>	" 3 -
" " " "	<i>Stemmen.</i>	" 2 10
Miller, Jul.,	<i>Missa Driestemmig Partituur.</i>	" 4 -
" " " "	<i>Stemmen.</i>	" 2 10
" " " "	<i>Choral Messe für drei Männerstimmen. Partitur.</i>	" 3 -
" " " "	<i>Stimmen.</i>	" 1 80
Smits, W.,	<i>Missa N^o 2 Driestemmig Partituur.</i>	" 4 -
" " " "	<i>Stemmen.</i>	" 2 10
" " " "	<i>Magnificat Driestemmig Partituur.</i>	" 1 50
" " " "	<i>Stemmen.</i>	" 1 20
Velde, B. van der,	<i>Veni creator spiritus, Partituur.</i>	" 1 60
" " " "	<i>Stemmen.</i>	" 1 80
Verhulst,	<i>145^{de} Psalm für gemischten Chor mit Klavier Partitur.</i>	" 5 50
" " " "	<i>Stimmen.</i>	" 3 -
" " " "	<i>Op. 52, Missa N^o 2 Vierstemmig Partituur.</i>	" 4 50
" " " "	<i>Stemmen.</i>	" 2 80
" " " "	<i>Requiem Missa voor Mannenstemmen Partituur.</i>	" 4 -
" " " "	<i>Stemmen.</i>	" 1 50
" " " "	<i>Blasinstrumenten.</i>	" 2 50
Viotta, J. J.,	<i>Libera Domine voor vier Mannenstemmen Partituur en Stemmen.</i>	" 1 70
" " " "	<i>Missa N^o 3 Driestemmig Partituur.</i>	" 3 50
" " " "	<i>Stemmen.</i>	" 2 10
6 Cantica sub elevatione.		
1 <i>Quam sitis</i> voor 2 Tenoren en Bas.	f 0 80	2 <i>Ecce panis</i> voor Tenor Solo. f 0 50
3 <i>Jesus dulcis memoria</i> voor Bas.	" 0 80	4 <i>Ave verum</i> voor Tenor. " 0 60
5 <i>Os salutaris hostia</i> voor 2 Tenoren.	" 0 80	6 <i>Adoro te</i> Quartetto voor 2 Tenoren en Bassen. " 1 -

s Gravenhage

G. H. VAN ECKJ^r MUZIEKHANDEL.

Nº 1. INTROITUS et KYRIE..

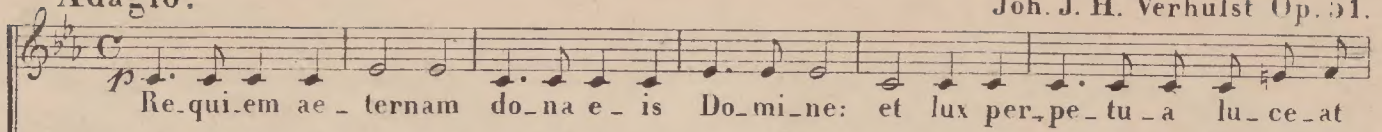
Nº 3016

5

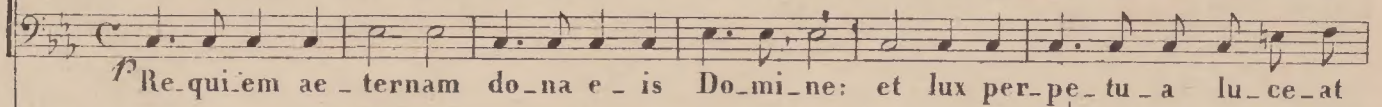
Adagio.

Joh. J. H. Verhulst Op. 51.

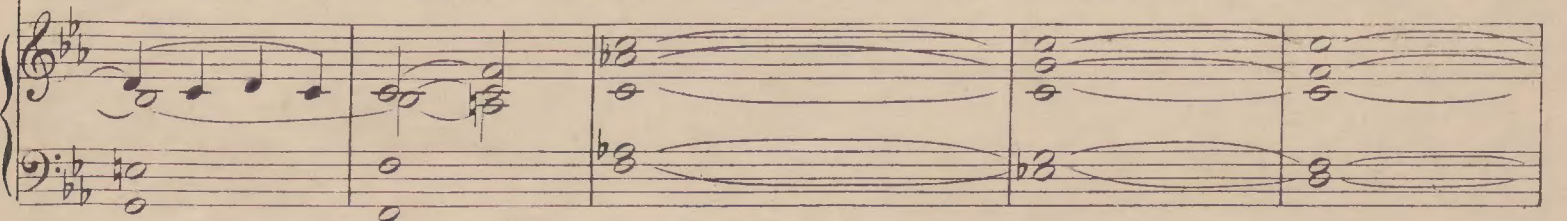
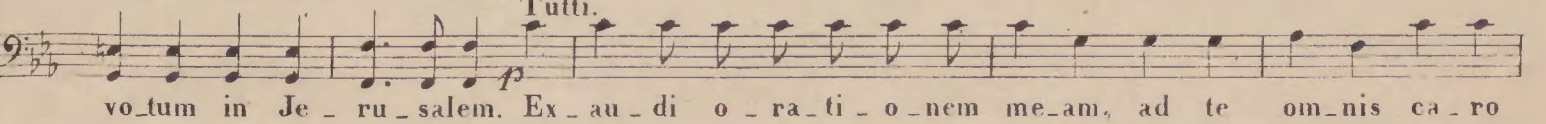
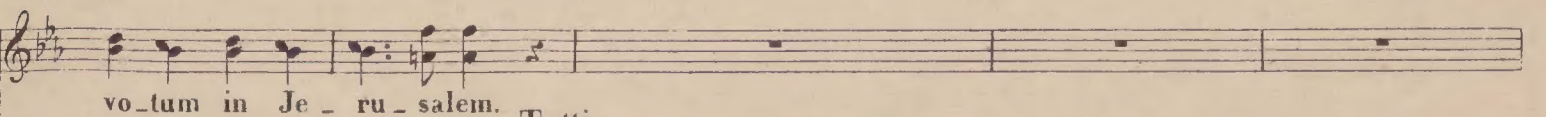
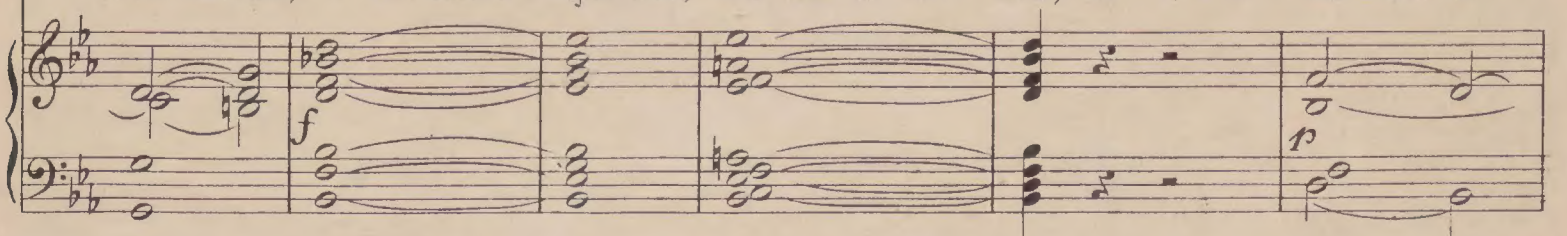
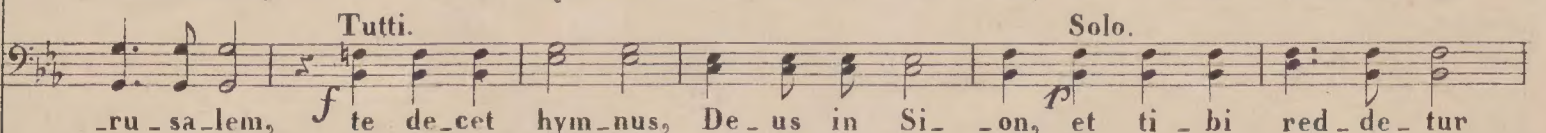
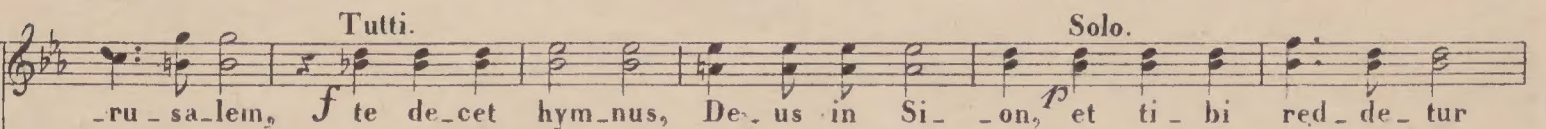
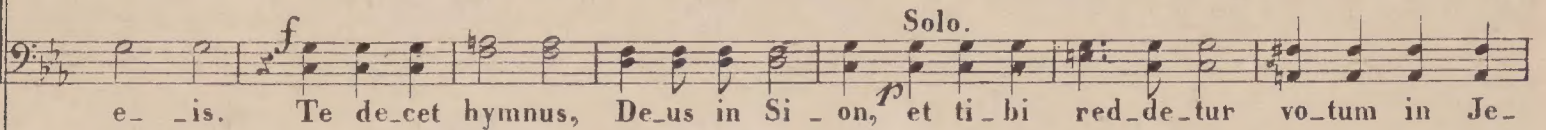
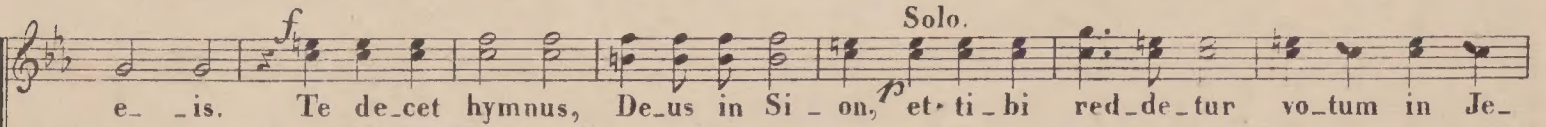
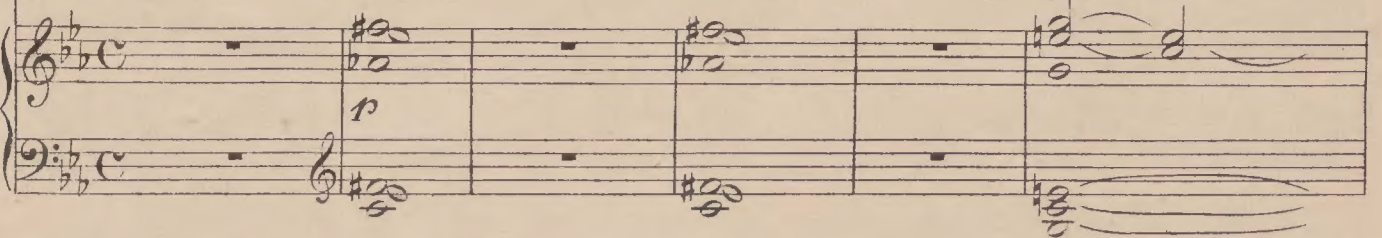
Tenori.



Bassi.



Organo.



Tutti.

p Ex - au - di o - ra - ti - o - nem me - am, ad te om - nis ca - ro ve - ni - et, ex -
ve - ni - et, ex -

cres - - - cen - - - do. *f* *p*
- au - di o - ra - ti - o - nem me - am, ad te om - nis ca - ro ve - ni - et. Re - qui - em ae -
- au - di o - ra - ti - o - nem me - am, ad te om - nis ca - ro ve - ni - et. Re - qui - em ae -
cres - - - cen - - - do. *f*

p - ternam do - na e - is Do - mi - ne: et lux per -
- ternam do - na e - is Do - mi - ne: et lux per - pe - tu - a lu - ce - at e - is,
p

cres - - - cen - - - do. *f* *p*
- pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - is.
cres - - - cen - - - do. *f* *p*
et lux per - pe - tu - a lu - ce - at e - is.
cres - - - cen - - - do. *f* *p*

attacca subito

Trombe
ventil in Es.

Corni
ventil in Es.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in C G.

L'istesso tempo.

Tenori.

Bassi.

L'istesso tempo.

Ky-ri-e e-lei-son, Ky-ri-e, Ky-ri-e e-lei-son, Ky-ri-e,

L'istesso tempo.

Organo.

Solo.

Chris - te

Ky - ri - e. Christe e - lei - son, e -

Ky - ri - e e - lei - son, Ky - ri - e. Christe e - lei - son, Chris - te e -

[illegible]

Ky_ _ri_e, Ky_ _ri_e e _lei_ _son.
 Ky_ _ri_e, Ky_ _ri_e e _lei_ _son.

Re-qui-em ae-ter-nam do-na e-is Do-mi-ne:
 Re-qui-em ae-ter-nam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is,

et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a lu-ce-at e-is.

et lux per-pe-tu-a lu-ce-at e-is.

Nº 2. DIES IRAE.

Trombe
ventil in Es

Corni
ventil in Es.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in C G.

Tenori.

Bassi.

Organo.

Allegro moderato.

di-es il-la, in fa-vil-la, tes-te Da-vid cum Sy-

Dies i-rae, solvet saeculum tes-te David cum Sy-

Allegro moderato.

First system of musical notation, featuring five staves. Dynamics include *fz*, *f*, and *a 2*. Accidentals include sharps and naturals.

Vocal staves with Latin lyrics:

-bil_-la. est fu-tu-rus, est ven-tu-rus, cuncta stricte
-bil_-la. Quantus tremor quando ju-dex cuncta stricte

Piano accompaniment for the first system, showing chords and melodic lines in both hands.

Second system of musical notation, including piano and vocal parts. Dynamics include *fz*, *marcato.*, and *a 2*.

Vocal staves with Latin lyrics:

dis-cus-su-rus. Tu-ba mirum spargens sonum, per sepulchra re-gi-o-num
dis-cus-su-rus. Tu-ba mirum spargens sonum, per sepulchra re-gi-o-num

Piano accompaniment for the second system, showing chords and melodic lines in both hands.

The musical score is written for a vocal ensemble and piano. It consists of several systems of staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in the upper staves, and the piano accompaniment is in the lower staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings such as *fz* (forzando), *f* (forte), and *ff* (fortissimo). The tempo/mood marking *marcato.* is present in the first system. The lyrics are in Latin and are written below the vocal staves.

The lyrics for the first system are: *coet om_nes an_te thronum. Mors stu_pe_bit cum re_sur_get*.
 The lyrics for the second system are: *coet om_nes an_te thronum. et na_tu_ra, cre_a_*.
 The lyrics for the third system are: *ju_di_can_ti re_spon_su_ra. Li_ber scriptus pro_fe_re_tur,*
 The lyrics for the fourth system are: *tu_ra ju_di_can_ti re_spon_su_ra. Li_ber scriptus pro_fe_re_tur,*

2

ff

in quo to-tum con-ti - ne-tur, un-de mun-dus ju-di - ce - tur. —

in quo to-tum con-ti - ne-tur, un-de mun-dus ju-di - ce - tur. —

ff

Largo.

ff

Largo.

cum se - de - bit, quid - quid la - tet ap - pa - re - bit nil in -

Judex er - go cum se - de - bit, quid - quid la - tet ap - pa - re - bit nil in -

Largo.

p

Solo. 1^{mo}

pp *p* *f* *mf*

_ul_tum re_ma_ne-bit, nil in_ul_tum re_ma_ne-bit.

Trombe
ventil in Es.

Corni
ventil in Es.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Tenori.

Bassi.

Organo.

Andante.

Andante.

Solo. 1^{mo} Basso.

p Quid sum mi-ser tunc dic-tu-rus? quem pa-

Andante.

p

Tutti.
f Quem pa - tro - num ro - ga -
Tutti.
 _tronum ro - _ga - tu - rus? cum vix jus - tus sit se - cu - rus? *f* Quem pa - tro - num ro - ga -

Tutti.
 _tu - rus? *f* quem pa - tro - num ro - ga - tu - rus?
Solo.
 _tu - rus? *p* cum vix jus - tus sit se - cu - rus? *Tutti.*
f quem pa - tro - num ro - ga - tu - rus?

marcato.

marcato.

Solo.

Rex tre-men-dae Ma-jes-ta-tis, qui sal-van-dos sal-vas gratis, *p* sal-va me — fons pi-e.

Rex tre-men-dae Ma-jes-ta-tis, qui sal-van-dos sal-vas gratis,

Soli.

2do

Tuba Solo.

SOLO.

— ta — _tis! sal-va me fons pi-e — ta — _tis!

sal-va me fons pi-e — ta — _tis!

CORO.

p sal-va me! sal-va, sal-va me!

p sal-va me! sal-va, sal-va me!

Solo.

Re - cor - da - re Je - su pi - e, quod sum cau - sa tu - ae

vi - ae, ne me per - das il - la di - e, ne me per - das il - la di - e.

p *f* *p* *p* *f* *p* *pp*
Tutti. *f* *p*
p *f* *p* *f* *p* *pp*
Tutti. *f* *p* *Solo.* *p*
p *f* *p* *f* *p* *pp*

Quaerens me se-dis-ti las-sus, re-de-mis-ti cru-cem pas-sus,
Quaerens me se-dis-ti las-sus, re-de-mis-ti cru-cem pas-sus, tan-tus

Tutti. *p*
tan-tus la-bor non sit cas-sus. —
Tutti. *p*
la-bor non sit cas-sus, tan-tus la-bor non sit cas-sus. —

Trombe
ventil in Es.

Corni
ventil in F.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in C F.

Moderato.

Tenori.

Bassi.

Moderato.

f Juste ju-dex ul-ti-o-nis, do-num fac re-mis-si-o-nis, an-te

Moderato.

Organo.

di-em ra-ti-o-nis. In-ge-mis-co tanquam re-us, cul-pa

ru - bet vultus me - us sup - pli - can - ti par - ce De - us, qui Ma -
 ru - bet vultus me - us sup - pli - can - ti par - ce De - us, —

- ri - am ab - sol - vi - sti, mi - hi quoque spem de - di - sti.
 et la - tronem ex - au - di - sti, mi - hi quoque spem de - di - sti.

The musical score is written for a choir and piano. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The lyrics are in Latin. The score includes dynamic markings such as *fz* (forzando) and *marcato*. The piano part features a prominent tremolo in the right hand during the first system.

Musical score for "L'Allegretto" by Franz Schubert, Op. 139, No. 3. The score is in 3/4 time and features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major/D minor). The score includes various musical notations such as dynamics (*ff*, *marcato*), articulation (accents), and performance instructions like "a 2" and "tr.".

Musical score for the Latin text "Preces meae non sunt dignae sed tu bonus fac be-". The score is written for two staves, Treble and Bass, in a key signature of one flat (B-flat) and a common time signature (C). The tempo/mood is marked *ff* (fortissimo). The lyrics are: "Pre - ces me - ae non sunt di - gnae sed tu bo - nus fac be -".

[illegible]

A handwritten musical score for a solo piece, consisting of five staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a bass clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano), 'fz' (forzando), and 'pp' (pianissimo). The word 'Solo.' is written above the first staff. The score is divided into measures by vertical bar lines.

ni - gue, ne per - en - ni cremer i - gue, in - ter o - - ves lo - cum

ni - gue, ne per - en - ni cremer i - gue, in - ter o - - ves lo - cum

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of two flats (B-flat and E-flat). The melody is written in the Treble clef, and the accompaniment is in the Bass clef. The music is in 2/4 time. The score consists of eight measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The fifth measure has a treble clef and a bass clef. The sixth measure has a treble clef and a bass clef. The seventh measure has a treble clef and a bass clef. The eighth measure has a treble clef and a bass clef. The score is written in ink on aged paper.

Musical score for "L'Espresso" by Giuseppe Verdi. The score is written for voice and orchestra. The vocal part is in the upper staves, and the orchestral parts are in the lower staves. The tempo is marked "Allegretto" and the key signature has two flats (B-flat and E-flat). The score is divided into measures, with dynamic markings like "cresc.", "f", and "ff" indicating volume changes. The lyrics are: "prae-sta, et ab-hoe-dis-me-se-que-stra! sta-tu-ens in parte dex-".

Musical score for "Confutatio" by Giovanni Battista Pergolesi. The score is for a vocal soloist and a four-part choir (Soprano, Alto, Tenor, Bass). The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The vocal soloist part is marked "Soli." and begins in measure 5. The choir parts are marked "dim." (diminuendo) in measures 1-4 and "p" (piano) in measures 5-8. The lyrics are: "tra, sta-tu-ens in parte dex-tra. Confu-ta-tis ma-le-". The score is written on ten staves: five for the vocal soloist and five for the choir parts.

_dic-tis flammis a-cri-bus ad-dic-tis, vo-ca me cum be-ne-dic-tis,
 _dic-tis flammis a-cri-bus ad-dic-tis, vo-ca me cum be-ne-dic-tis, -

vo-ca me cum be-ne-dic-tis, vo-ca me!
 vo-ca me cum be-ne-dic-tis, vo-ca me!

G. H. v. E. jr. 65

Trombone Alto
e Tenore.

Largamente.

Trombone Basso.

Tenore Solo.

(quasi recit.)

O-ro supplex et ac-cli-nis cor con-tri-tum qua-si ci-nis

Largamente.

Organo.

a tempo.

ge-re curam me-i fi-nis. Lacrymo-sa di-es il-la qua resur-get ex fa-vil-la

a tempo.

ju-di can-dus homo **f** re-us.

Hu-ic er-go par-ce De-us,

Trombe
ventil in F.

Corni
ventil in F.

Tromboni Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in C.

Andante con moto.

Tenori.

Bassi.

Andante con moto.

p pi - e Je - su Do - mi - ne. Do - na e - is re - qui - em.

p pi - e Je - su Do - mi - ne. Do - na e - is re - qui - em.

Andante con moto.

Organo.

Pi - e Je - su Do - mi -

Pi - e Je - su Do - mi -

ne. Do-na e-is re-qui-em; do-na e-is re-qui-

-ne. re-qui-em, do-na e-is re-qui-

-em, do-na e-is re-qui-em. A-men.

-em, do-na e-is re-qui-em. A-men.

Trombe
ventil in Es.

Corni
ventil in Es.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in Es Bes.

Tenori.

Bassi.

Organo.

Andante molto cantabile.

Solo.

p Domi-ne Je-su Christe Rex glo-ri-ae! Li-be-ra a-ni-mas om-ni-um fi-

Andante molto cantabile.

-de-lium defunc-torum de poenis in-fer-ni, et de profundo la-cu. Li-be-ra e-as de

p cresc:

f

pp

cresc:

p

o - re le - o - nis! ne ab - sor - be - at e - as tar - ta - rus, ne cadant in ob - scu - rum.

pp

Tutti.

cresc:

f

p Sed si - gnifer sanctus Micha - el re - praesen - tet e - as in lu - cem sanc - tam.

Tutti.

cresc:

f

p Sed si - gnifer sanctus Micha - el re - praesen - tet e - as in lu - cem sanc - tam.

mf

Violino I: *mf*, *fz*, *fz*, *fmo*, *fz*, *fmo*

Violino II: *mf*, *fz*, *fz*, *fmo*, *fz*, *fmo*

Viola: *mf*, *fz*, *fz*, *fmo*, *fz*, *fmo*

Cello: *mf*, *fz*, *fz*, *fmo*, *fz*, *fmo*

Double Bass: *mf*, *fz*, *fz*, *fmo*, *fz*, *fmo*

Measures 1-6. Dynamics: *mf*, *fz*, *fz*, *fmo*, *dim:*, *fmo*. Key signature: two flats.

Solo. *p*

Quam o_lim A_bra_hae pro_mi_si_sti, et se_mi_ni e_jus.

Measures 7-12. Dynamics: *p*. Key signature: two flats.

Measures 13-18. Key signature: two flats.

Measures 19-24. Key signature: two flats.

Solo. *p*

Quam o_lim A_bra_hae promi_si_sti, et se_mi_ni e_jus.

Measures 25-30. Dynamics: *p*. Key signature: two flats.

Measures 31-36. Key signature: two flats.

Adagio.

Adagio.

Solo

Tutti.

Solo.

Tutti.

p Hostias et preces ti-bi Do-mi-ne, lau-dis of-fe-ri-mus, tu sus-ci-pe pro a-ni-mabus

p Hostias et preces ti-bi Do-mi-ne, lau-dis of-fe-ri-mus, tu sus-ci-pe pro a-ni-mabus

Adagio.

il-lis, quarum ho-di-e me-mo-ri-am, me-mo-ri-am fa-cimus. Fac e-as

il-lis, quarum ho-di-e me-mo-ri-am, me-mo-ri-am fa-cimus. Fac e-as

Musical score for a choral and instrumental piece. The score is written for Soprano, Alto, Tenor, Bass, and Piano. The key signature is B-flat major (two flats). The time signature is 4/4.

First System: The vocal parts enter with a melodic line. Dynamics include *f* (forte), *dim:* (diminuendo), and *mo* (more). The piano accompaniment provides harmonic support.

Second System: The vocal parts continue their melodic line. The lyrics are: "Domine de morte transi-re ad vi-tam." The piano accompaniment continues with chords and moving lines.

Third System: The vocal parts continue their melodic line. The lyrics are: "Domine de morte transi-re ad vi-tam." The piano accompaniment continues with chords and moving lines.

Fourth System: The vocal parts continue their melodic line. The lyrics are: "Quamo-lim A.brahae promi-". The piano accompaniment continues with chords and moving lines.

Fifth System: The vocal parts continue their melodic line. The lyrics are: "et se-mi-ni e-jus." The piano accompaniment continues with chords and moving lines.

Sixth System: The vocal parts continue their melodic line. The lyrics are: "si-sti et se-mi-ni e-jus, et se-mi-ni e-jus." The piano accompaniment continues with chords and moving lines.

Seventh System: The vocal parts continue their melodic line. The lyrics are: "et se-mi-ni e-jus." The piano accompaniment continues with chords and moving lines.

Eighth System: The vocal parts continue their melodic line. The lyrics are: "et se-mi-ni e-jus." The piano accompaniment continues with chords and moving lines.

Ninth System: The vocal parts continue their melodic line. The lyrics are: "et se-mi-ni e-jus." The piano accompaniment continues with chords and moving lines.

Tenth System: The vocal parts continue their melodic line. The lyrics are: "et se-mi-ni e-jus." The piano accompaniment continues with chords and moving lines.

Performance Instructions: The score includes various performance instructions such as *f* (forte), *dim:* (diminuendo), *mo* (more), *Solo.* (Solo), *Ped.* (Pedal), *Timpani.* (Timpani), and *Tutti.* (Tutti).

Nº 4. SANCTUS

Adagio.

Tenori. SOLO.
p Sanc-tus, sanc-tus, sanc-tus! Domi-nus De-us Sa-ba-oth,

Bassi. SOLO.
p Sanc-tus, sanc-tus! Domi-nus De-us Sa-ba-oth,

Tenori. CORO.
f Sanc-

Bassi. CORO.
f Sanc-

Adagio.

Organo.
p

p ple-ni sunt coe-li et

p ple-ni sunt coe-li et

-tus, sanc-tus, sanc-tus! Domi-nus De-us Sa-ba-oth,

-tus, sanc-tus, sanc-tus! Domi-nus De-us Sa-ba-oth,

ff

ter-ra glo-ri-a tu-a.

ter-ra glo-ri-a tu-a.

cresc:

p ple-ni sunt coe-li et ter-ra glo-ri-a tu-a,

cresc:

p ple-ni sunt coe-li et ter-ra glo-ri-a tu-a,

cresc:

p ple-ni sunt coe-li et ter-ra glo-ri-a tu-a,

cresc:

p *cresc:* Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.

p *cresc:* Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.

p *cresc:* ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, Ho - san - na in ex -

p *cresc:* ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, Ho - san - na in ex -

p *cresc:* Sanc - tus, sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -

p *cresc:* Sanc - tus, sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -

p *cresc:* - cel - sis. Sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -

p *cresc:* - cel - sis. Sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -

Un poco più mosso.

oth.

oth.

oth. *p* Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

oth. *p* Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

Un poco più mosso.

oth.

oth.

Trombe in Es.
Sub Elevatione.

Corni in Es.

Trombone Alto e Tenore.

Trombone Basso e Tuba.

Sub Elevatione.

Sub Elevatione.

pp ni. — Ho-san-na in ex-cel-sis. —
pp ni. — Ho-san-na in ex-cel-sis. —

Allegro con moto.

mf Pi-e Je-su Do-mi-ne
mf Pi-e Je-su Do-mi-ne

Allegro con moto.

mf

mf
do-na e-is re-qui-em. — Pi-e
do-na e-is re-qui-em. —

p *mf*

Je - su Do - mi - ne do - na e - is re - qui -

Do - na e - is re - qui -

-em.

-em.

Pi - e Je - su Do - mi - ne do - na e - is re -

Pi - e Je - su Do - mi - ne do - na e - is re -

- qui - em sem - pi -

- qui - em

ter - - - nam,

p sem_pi - ter_ - - - nam,

sem_pi - ter_ - - - nam.

sem_pi - ter_ - - - nam.

N° 5. AGNUS DEI.

Trombe
ventil in Es.Corni
ventil in Es.Trombone Alto
e Tenore.Trombone Basso,
Tuba.

Timpani in C G.

Tenori.

Bassi.

Organo.

Adagio.

ff

fz

ff

ff

Adagio.

f Agnus De_i! qui tol_lis pec_ca_ta mun - di, *p* do_na e - is re_qui- *Solo.*

f Agnus De_i! qui tol_lis pec_ca_ta mun - di, *p* do_na e - is re_qui- *Solo.*

Adagio.

ff

First System: Piano introduction. Dynamics: *p*, *ff*, *fz*, *ff*, *fz*, *trass*, *ff*.

Second System: Vocal entry. *Tutti.* *f* *Solo.* *p*
 _em, do_na e _is re_qui _em! A_gnus De_i! qui tol_lis pec_ca_ta mun _di, do_na
Tutti. *f* *Solo.* *p*
 _em, do_na e _is re_qui _em! A_gnus De_i! qui tol_lis pec_ca_ta mun _di, do_na

Third System: Piano accompaniment. Dynamics: *ff*, *p*.

Fourth System: Piano accompaniment. Dynamics: *ff*, *fz*, *ff*, *fz*.

Fifth System: Vocal continuation. *Tutti.* *p*
 e _is re_qui _em, do_na e _is re_qui _em!
Tutti. *f*
 e _is re_qui _em, do_na e _is re_qui _em! A_gnus De_i! qui tol_lis pec_ca_ta mun _

Sixth System: Piano accompaniment. Dynamics: *ff*.

A - gnus De - i! qui tol - lis pec - ca - ta mun - di, A - gnus
- di, A - gnus De - i! qui tol - lis pec - ca - ta mun -

De - i! qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui -
- di, A - gnus De - i! qui tol - lis pec - ca - ta mun - di,

First system of musical notation, featuring five staves. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a bass clef. The notation includes various notes, rests, and dynamic markings such as *p* and *cresc:*.

Second system of musical notation, featuring two staves. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The notation includes various notes, rests, and dynamic markings such as *p* and *cresc:*. The lyrics are: *em! A_gnus De_i! qui tol_lis pec_ca_ta mun_ di,*

Third system of musical notation, featuring two staves. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The notation includes various notes, rests, and dynamic markings such as *p* and *cresc:*.

Fourth system of musical notation, featuring five staves. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a bass clef. The notation includes various notes, rests, and dynamic markings such as *f* and *p*.

Fifth system of musical notation, featuring two staves. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The notation includes various notes, rests, and dynamic markings such as *f* and *p*. The lyrics are: *di, A_gnus De_i! do_na e_is re-qui-em* and *De_i! qui tol_lis pec_ca_ta mun_ di,*

Sixth system of musical notation, featuring two staves. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The notation includes various notes, rests, and dynamic markings such as *p*.

Solo. Tutti.

do - na e - is re - qui - em, do - na e - is re - qui - em sem - pi -

Solo. Tutti.

- ca - ta mun - di, do - na e - is re - qui - em, do - na e - is re - qui - em sem - pi -

Un poco accelerando. -

Un poco accelerando. -

- ter - nam, sempi - ter - nam!

- ter - nam, sempi - ter - nam!

Un poco accelerando. -

Moderato.

Moderato.

mf Lux ae - ter - na lu - ce - at e - is Do - mi - ne! Cum sanc - tis tu - is in ae - ter -

mf Lux ae - ter - na lu - ce - at e - is Do - mi - ne! Cum sanc - tis tu - is in ae - ter -

Moderato.

mf

p num, qui - a pi - us es, qui - a pi - us es, *p* qui - a pi - us es.

p num, qui - a pi - us es, qui - a pi - us es.

p

Adagio. Tempo 1^{mo}

Adagio. Tempo 1^{mo}

Tutti.
Re-qui-em ae-ter-nam do-na e-is Do-mi-ne,

Tutti.
Re-qui-em ae-ter-nam do-na e-is Do-mi-ne, et lux per-pe-tu-a lu-ce-at e-is,

Adagio. Tempo 1^{mo}

et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a lu-ce-at e-is.

et lux per-pe-tu-a lu-ce-at e-is.

Fine.

